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Thesis

DRAMA IN THE HIGH SCHOOL

Submitted by

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(B. S. in Ed., Bridgewater Normal School, 1929)

In partial fulfillment of  
requirements for the  
Degree of Master of Education

1934

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## DRAMA IN THE HIGH SCHOOL

### Introduction:

The teaching of dramatics in high schools conforms with our modern education. "All the world is a stage, and the men and women merely players." For, to be, is to act. By active participation in the acting of plays the students share the joys and the sorrows, the tragedies and the triumphs of the men and women portrayed. The greater the guidance of the instinctive dramatic power, the more completely the personality of the individual is submerged into that of the character represented. If our students, upon graduation, are to be confronted with problems of adult life, they should know and realize how these same problems have been solved by others. By adopting the ideas of others, through acting, they become more mature in their outlook upon life. Education should propose to assist in the making of better and happier men and women. In general, we are happy if we can meet our individual difficulties with a certain degree of efficiency and certainly dramatics aim to show the way.

It has its place in the high school because it is there that education must attempt to raise the standards of civilization. The college reaches only







a few, and the grades deal with children too immature to know acting, though they themselves are constantly dramatizing many and varied parts.

Dramatics is one of the good things that is being added to our high school curriculum and is meeting with inevitable success. In writing this thesis, I have tried to show why the drama should have a place in our public schools. The reasons may be classified as intellectual and social.

a few, and the grades were with children too small  
to be made useful, though they themselves are not  
entirely uninteresting and are very good.  
The school is one of the best things that is being  
done to get the young children and is working  
with the greatest success. In getting this school  
made ready to show the young children a place  
in our public schools. The reason why we have  
an industrial and social.



## I. Universal Interest in Dramatics

### A.

From the earliest times the drama has been used as a vehicle for moral instruction. In fostering the religious ideals the church has, for many centuries, employed various forms of the drama, from the mystery and morality plays of the Middle Ages to the modern dramatic pageants. It is true that the church and the commercial drama have been, for some time, divorced in their ideals; however, this is due not to the failure of the drama to teach ideals, but to the shift in the interests which it portrays. In churches today we still use the histrionic art in the form of dialogues, playlets and pageants. In our schools dramatization has been used, and is being used increasingly, as a means of giving instruction.

### B.

Our theaters have become a commercial proposition, but they furnish an excellent pastime, and also a worthwhile opportunity for spending our leisure time. It is quite impossible for us all to be actors on the commercial stage, but it is not impossible for our high schools to provide the occasions for self-expression. Every boy and girl likes to pretend through impersonation.





It is instinctive to pretend. Dramatics is the highest form of this instinctive act of pretence by which the individual takes on the appearances, acts and thoughts of another.

Dramatic action furnishes an outlet for the emotions. By its use pent-up feelings, intense joy or unbearable vexations find a safe form of expression. Certainly with so many cases of dementia precox and neurasthenia in our institutions it would do us all good to get free from these pent-up feelings. Primitive peoples satisfied the dramatic urge by songs and pantomimic dances; Orientals by striking situations and arresting declamations; the Greeks by ritual and tragic drama; people of later days by comedy and farce. Civilization restrains and suppresses the voluntary expression of man's emotions but it cannot wholly stifle or extinguish them.

The Greeks appreciated fully the aesthetic, religious and educational values of the drama. To them dramatic activity had a definite educational aim; it included both the writing and acting of plays. Greek youths recited Homer in their schools, and, at the state expense, witnessed the plays of Sophocles, Euripides and Aeschylus. Their poetic dramas furnished much of the material for the Greek schools.





Translations of the Greek dramas became important texts in Roman schools, and writers of drama, especially comedy, produced many plays during the period of the Roman empire.

There was little use made of the drama, however, from the period of the Romans until the revival of learning, and at that time the drama was instituted, as might be supposed, for the teaching of Latin.

Schoolmen, however, realized the value of dramatic production and plays were soon written in the vernacular for students, in order that they might improve their memories, voices, pronunciation, posture, gesture, and assurance.

It is doubtful if many today see the drama as such a vital factor in the life of young people as did Martin Luther. He said in his letter to Dr. Callarius, who had written him concerning the advisability of using the school play at Dresden:

"The act of comedies must not be forbidden to boys at school, but allowed and encouraged; first, because it is good exercise for them in their Latin, and secondly, because they will be reminded of duties of their office and station, and of what is becoming for a servant, a gentleman, for young fellows, for old, and what they all ought to do. Besides in these plays





we find written down the cunning tricks of friends and the frauds of bad people; also what are the duties of parents and children: how children and young people are to be attracted to matrimony when they are of suitable age and kept faithful to it, and how children are to be obedient to parents and how they are to carry on courtship."

C.

Colleges and universities have for some time maintained dramatic clubs. Today it is not unusual to read in an eastern state the announcement of a play to be presented by a midwestern college. Some college dramatic clubs have won for themselves enviable reputations, and the type of play they produce is a strong testimony for the use of drama by students.

Even college clubs which do not leave their own halls are doing excellent work in amateur dramatics. The plays are carefully chosen and produced by the members of the clubs. The number of such clubs is an indication of the present interest in the drama. So keen is the interest and so valuable is the right study and use of the drama that colleges all over the country are introducing into their curriculum courses in story-telling, drama and pageantry.

as this written down the burning words of freedom  
and the freedom of the people; and that the  
freedom of parents and children; how children and  
young people are to be educated to freedom when  
they are of age; and how they are to be  
how children are to be educated to parents and how  
they are to carry on citizenship.

2.

Colleges and universities have for some time  
maintained standards of education. They are not  
to be in an average state the maintenance of a  
high to be maintained by a minimum college. Some  
colleges and universities have won for themselves an  
excellent reputation and the right to give their  
is a strong tendency for the use of terms by  
students.

Every college which does not have their own  
college and which is not in a position to  
the large and successful schools and colleges of the  
country of the world. The number of schools is an  
indicator of the present interest in the world.  
There is the interest in the world in the world  
every day and the world is that colleges all over the  
country are interested in their education and  
in their future, and in their future.



A department of Boston University offered the following courses in this line: Evolution and Theory of the Drama, Comparative Study of the Drama, The Rise and Development of the English Drama, Critical Study of Six of Shakespeare's Plays, American Drama, Research in the Drama, Recent Drama (German), Play-writing, Modern Drama, Ibsen, The History and Theory of Pageantry, The Technique of Pageantry, Dramatic Composition, Story Telling and Short Story Writing.

It is evident that dramatics in some form was introduced into the early program of the American public schools. A volume by Charles Stearns, preceptor of the Liberal School at Lincoln, Massachusetts, entitled "Dramatic Art for Use in the Schools" was published in 1798 and deals with the pedagogical and ethical value of dramatic presentation. The author, in his introduction says, "The rudest nymphs and swains, by practising on rhetoric will soon acquire polite manners, for they will often personate the most polite characters."





## II. Place of Dramatics in the High School

Dramatics has not, as yet, found its place in the high school curriculum. If, however, the interest of students is an advantage, there is much to be said for dramatics. The dramatic instinct is at work in our pupils; for pupils delight in imitating the society of their elders and in feeling that their actions have a larger significance than an ordinary deed in everyday life.

Whether or not the dramatics of the school shall be organized as a regular part of the curricular work or as a unit of the extra-curricular activities program will be determined by local conditions. Capable faculty leadership and sufficient financial support must be considered. Probably most well-organized schools will have both curricular and extra-curricular provision for its program of dramatic activities. Thus it should be, for the English teacher cannot give all her time to play-acting. Every high school should realize the value of a dramatic club, especially for those who have a bit of histrionic ability.

If wisely superintended, acting in good plays widens the actors' sympathies, increases his powers of appreciation, deepens his imagination and drives home a lesson or an image of beauty in a way that no amount





of passive desk study can do.

Besides the imaginative, emotional, and even moral benefits, dramatics can be easily made a vehicle for educational purposes. The significance of the great dramas is never so clearly felt as when one has an active role in living through a part of Hamlet's philosophical questionings, or the moral anguish of Macbeth.

Then, too, better training in this field in the schools is sure to react on our theaters, demanding an improved drama and a better film on the screen. Students acquainted with the humor of Falstaff, or Rosalind's wit, are likely to demand something better than cheap comedies or the "slapstick" cinema farce.

The aim of drama should be to give an insight into human life as it is lived in social relations and to inculcate a desire for the better things of life as they are revealed. The prime aims of the school theater may be summarized as follows:° "To create and develop in all student participants: a greater sensitiveness to the beauties inherent in the spoken work; a more lively interest in and a fuller comprehension of the play of ideas and the conflict of emotions expressed through the medium of

"Theater and School" Hume and Foster

Introduction Page 9

of positive work study can be.

Because the individual, especially the young, is not a passive recipient of knowledge, but an active participant in the learning process, the teacher's role is to guide and stimulate the student's own learning. The teacher should create a learning environment that is conducive to the student's growth and development. This involves not only the content of the curriculum, but also the methods of instruction and the overall atmosphere of the classroom.

Thus, the teacher's role is to guide and stimulate the student's own learning. The teacher should create a learning environment that is conducive to the student's growth and development. This involves not only the content of the curriculum, but also the methods of instruction and the overall atmosphere of the classroom. The teacher should be a facilitator, not a dictator. The teacher should encourage the student to think for himself, to solve problems on his own, and to take responsibility for his own learning. The teacher should be a guide, not a leader. The teacher should help the student to find his own way, to discover his own interests, and to develop his own abilities. The teacher should be a friend, not a foe. The teacher should be approachable, understanding, and supportive. The teacher should be a role model, not just a teacher. The teacher should demonstrate the qualities that he expects the student to have, such as honesty, integrity, and a sense of responsibility. The teacher should be a lifelong learner, not just a teacher. The teacher should continue to learn and grow, just as he expects the student to do. The teacher should be a member of the community, not just a teacher. The teacher should be involved in the life of the school and the community, and should work to improve the quality of education for all.

Teacher and Student: A New Relationship

Introduction Page 1



the drama; an increased appreciation of the ocular sensations awakened through light, color, form, and design as these appear in the living stage picture; a heightened feeling for movement and rhythm, both elemental factors in the acted play; and in general a comprehension of the basic elements which, when perfectly synthesized, constitute the art of the theater. Now the theater in the school, properly conceived and directed, offers to the student through his participation in the play, whether as actor, stage manager, or mechanic, an experience which becomes of exceptional importance in his development. We believe that such experience should stimulate the imagination, arouse curiosity, formulate taste, and increase appreciation, and in general should develop the emotional life to the enrichment of the whole personality. If this approach is fundamentally sound, it follows that the educational theater is not to be judged by what it produces in the ways of plays, actors, or productions, but rather by the measure and value of its contribution to the intellectual and emotional life of the students engaged in its varied activities."

The aim of English instruction should be to furnish such social environment as will serve, on the one hand to stimulate and arouse social instincts and

the first; an intense absorption of the subject  
attention directed towards light, color, form, and  
motion as these appear in the living world; and  
a religious feeling for movement and rhythm, such  
elemental factors in the outer world; and in general  
a representation of the basic elements which, when  
properly organized, constitute the art of the  
future. For the teacher in the school, especially  
concerned and directed, refers to the student through  
his participation in the play, which is not, of course,  
merely, or exclusively, an experience which leads to  
practical importance in his development. He desires  
that from experience should emerge the religious  
attitude of life, the sense of unity, and interest in  
creation, and in general should develop the notion  
of life as the subject of his whole personality.  
If this approach is fundamentally sound, it follows  
that the educational aspect is not to be judged by  
what it produces in the way of plans, results, or  
propositions, but rather by the nature and value of  
the participation in the intellectual and emotional  
life of the student himself in the various activities.  
The aim of the religious education should be to  
lead each child to a sense of unity, of life, of the  
unity of all things and of the divine presence in



impulses, and, on the other hand to give opportunity for the expression of these through proper language forms.

The college is now and will continue to remain an educational opportunity for the few. The high school must constitute the great effective socializing institution in our civilization.

Every normal adolescent is developing social interests and arriving at judgments of value. In drama he gets nearer to real life than in any other course. Our curricula should be regarded from the standpoint of the student and not of the subject matter. Therefore, dramatics should be required in the first year so that all who enter may get some of it. In the second, third and fourth years, it should be given as an elective so that all who are interested and have ability may be given ample opportunity for expression.

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it. In the second, third and fourth years, it should  
be given as an elective or keep all who are interested  
and have ability may be given more opportunity for  
expression.



### III. General Purposes and Benefits of Dramatics.

#### A. Pupils

The greatest benefit from dramatics should be gained by the pupils. It should serve as an outlet for self-expression as an effective means of overcoming self-consciousness. A pupil should be able to give a memory selection, or an oral recitation before his classmates with greater ease and confidence as a result of his participating in dramatics.

His interest in literature should be increased. He should develop a "consciousness" of good literature; that is, he should be a better judge of good and bad literature and should be able to recognize both kinds. He should gain power in being a critical observer of the theater. Dramatics should aim to teach him the necessary qualities of an actor, and the pupil should know the reason why one actor is superior to the others about him.

Drama should aid in the development of personality. Personality involves mental, moral and physical habits of living and thinking. A variety of types of drama is essential both in reading and in production. Farces, comedies, fantasies, poetic plays and some types of tragedies will aid in rounding out a

A. H. HALL

The greatest benefit from this study is  
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to give a reason, reflected, or an oral translation  
before his classmates with greater ease and confidence  
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Drama should aid in the development of personal-  
ity. Personality involves mental, moral and physical  
habits of living and thinking. A variety of types of  
drama is essential both in reading and in production.  
Tragedy, comedy, farce, romance, realistic plays and some  
types of tragedy will aid in developing out a



personality. School dramatics will develop in the pupil resourcefulness, a knowledge of human life and altruism, qualities necessary to a pleasing personality.

An excellent opportunity is offered for reforming and creating personalities in the allotment of parts, as, for instance, the part of an aggressive character for a timid student, for a pupil certainly takes into his own make-up a bit of the character he is portraying.

Through an analysis of the motives, causes, and true reasons for characters, words, and actions in any play the student's understanding and sympathy for the lives of others about him should be enlarged. He should become broadminded in his understanding of daily problems.

He should acquire a greater ability in expressing thoughts and emotions through correct manipulation of gesture and voice. His voice should be better modulated and under control at all times.

When the pupil is assigned a part in a play and brings to bear all his energy and understanding to make the most of it, his resourcefulness is taxed to the utmost.<sup>o</sup>

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<sup>o</sup>English Journal September 1916

"A School Course in Dramatics"--J. N. Dorey





"If it does not make him exercise initiative and enterprise in illuminating his part with interest and force; if it does not open his eyes to a wide range of personal habits, mannerisms and all that makes a man's genius count among men; if it does not give him discriminating taste, alertness, mental grasp, poise of body and of mind, nothing else will."

"Perhaps more important than this is the knowledge of human nature gained and applied. It is our aim to teach honesty, so let our pupils study the part of the liar, the thief, or the hypocrite; if we want them virtuous, let them portray the evil-doer; of sweet of manner, tolerant in judgment and sympathetic, let them exhibit the traits of the prig, the snob, the "grouch", the pedant, the recluse, the cynic, and the miser--stingy of purse and of self. Not the least important are the moral considerations, correctness of judgment, concentration of mind, initiative, independence, and unselfishness which should and do result."

School dramatics breeds good spirit and altruism. A football team needs team work, so does the cast in a play. As there is a football coach there should be an instructor in dramatics. If the work is to be outside of the classroom, an English teacher, capable of

"It is not enough to have the material and  
water, it is necessary to have the spirit  
and force; it is not enough to have the  
range of material, matter, matter, and all that  
nature can give; it is not enough to have the  
give the material, matter, matter, matter,  
group, force of body and of mind, having also will."  
"Perhaps more important than this is the  
view of human nature gained and applied. It is not  
enough to have matter, no, but we begin with the  
part of the line, the fact, of the existence; it is  
not enough to have the fact, but we begin with the  
of view of nature, matter, matter, matter, matter,  
fact, but we begin with the fact of the existence,  
and, the "group", the matter, the matter, the  
group, and the matter, matter, matter, matter,  
not the least important are the moral considerations,  
correctness of judgment, correctness of mind,  
initiative, initiative, and initiative, initiative,  
should and be reality."

Good, initiative, initiative, initiative, initiative,  
A football team needs team work, no more the world is  
a fact. As there is a football team, there should be  
an initiative in initiative. It is not enough to have  
the of the initiative, no initiative, initiative, initiative.



doing the work, should be engaged.

Does the drama act as an educational force and medium? This question is answered in the "Handbook of the Drama".<sup>o</sup> Cooke states, "It is a mistake to suppose that the drama itself has any influence upon a people. Dramatics work in their primary influence upon a people or an audience only as impressions given to the mind, and which soon afterwards leave the mind. But their value in a relative sense is quite a distinct matter and deserves some consideration. The value of placing human nature before human nature, the one in an abstract sense, the other in the concrete sense certainly is useful."

I believe that in a course of dramatics there should be opportunity for individual differences as there is in any good modern course in our high schools today. All pupils should be required to dramatize and participate to a certain extent, and then those who show any signs of histrionic talent should be given all the opportunity and supervision required to allow them to develop their ability.

A child's dramatic development should be continuous. There should never be a time from the day he first plays "horse" until he is grown up when that

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<sup>o</sup>P. J. Cooke, Chapter IV, Page 90

being the work, should be engaged.

Does the frame act as an educational force and medium? This question is answered in the "Education of the Young". "Good states," it is a mistake to suppose that the frame itself has any influence upon a people. Formative work in their primary influences

upon a people or an individual only as impressions given to the mind, and which soon afterwards leave the mind. But their value in a relative sense is quite a different matter and deserves some consideration. The value of placing human nature before human nature, the one in an abstract sense, the other in the concrete sense certainly is evident.

I believe that in a sense of spiritual truth should be opportunity for individual differences as there is in our good nature course in the high schools. All people should be required to exercise and participate in a certain extent, and then those who show any signs of individual talent should be given all the opportunity and supervision required to allow them to develop their ability.

A child's mental development should be continuing. There should never be a time when the eye is first given "home" until he is grown up when that

W. H. Cress, Chapter V, Page 10



form of expression is not familiar to him. If a gap occurs, and is allowed to continue up to the age of thirteen or so, he will almost certainly become self-conscious and lose this form of free expression. The teacher's greatest problem in her teaching of dramatics is to get her pupils to forget themselves, to be conscious only of the part they are acting and to think, feel, and act like the characters they are portraying.

As a requisite of the course, teachers in the grades should cultivate in the students the habit of acting charades and little dramas, giving dramatic sketches of plays they have seen, stories they have read, and historical scenes they are interested in.<sup>o</sup> Then, when they are in senior high school and have some enthusiasm for Shakespeare, the opportunity will arise for them to try their hand at bringing conviction to their friends and fellow students.

There are many patrons in every community whose idea of the school as an educational institution has been secured from seeing the senior play. Is it not important, therefore, that that play be as fine as can be expected from amateur actors? If there is a "Eleanor Hubbard's "Dramatic Readings from History" will be found helpful.

form of expression is not limited to him. It is a  
youth, and is allowed to continue up to the age of  
adulthood by me, he still almost certainly seems well-  
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time, but to get his pupils to forget themselves, to be  
conscious only of the part they are acting and to  
think, feel, and act like the characters they are  
portraying.

It is a realization of the teacher, however, in the  
grades which is evident in the students the habit of  
acting character and little or none, giving character  
thoughts of their own have been, therefore they have  
read, and described scenes they are interested in.  
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sition to their friends and fellow students.

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ideas at the school as an educational institution has  
been secured from seeing the teacher play. It is not  
important, therefore, that they play as well as  
can be expected from a student. If there is a  
"Student Teacher's" or "Teacher's" from history  
will be found helpful.



Dramatic Club from which members of the cast may be drawn, that performance will be a better one.

#### B. The School

The school also benefits from the teaching of dramatics. Acting should serve as a stimulus to interest in class work. All students are interested in dramatics. Therefore, by affording something which the students like to do the formal atmosphere in school work is dissipated. The English work especially will require less motivation to get an eager response from the pupils.

Dramatics is one of the most unifying influences of the entire range of school activities; the habit of participation engenders common feeling and purpose and cooperative spirit. Dramatics serves powerfully to turn into helpful channels the acts which arise from gregariousness, rivalry, and other instincts. The school profits when new interests help clear the formal atmosphere of routinized classrooms and lead to better class work.

In a way, a dramatic club contributes, directly or indirectly, to the education of the whole school; and in one sense, it should be the center of student cultural activity, as the gymnasium is of the physical. It does not confine its influence to the small





number who take part. For those who are present at the performances certainly gain something, so we may say that such an organization works for the entire school.

The dramatic club becomes more a part of the school if it has definite work to do. The significance of holidays can best be made clear by the presentation of appropriate plays. Washington pageants, Christmas plays, class day activities can easily be carried on by a club that is functioning actively. The entertainment is, of course, secondary, for any dramatic organization aims to be educational and not a medium of amusement.

"No instrument is more flexible, more readily adapted to achieve certain ends, than is the school theater. As a consequence, it has been widely utilized as an effective instrument for academic instruction, an unofficial sub-curricular activity endowed with the power to animate certain types of prescribed academic material which formerly were to most school children of very little interest. Thus, by bringing the dead to life, the school theater, exemplifying the dramatic method in education, was hailed a few years ago as the project of projects, "Theater and School"--Hume and Foster

number who have been. The school is the only one of its kind in the district. The school is the only one of its kind in the district. The school is the only one of its kind in the district.

The school is the only one of its kind in the district. The school is the only one of its kind in the district. The school is the only one of its kind in the district. The school is the only one of its kind in the district. The school is the only one of its kind in the district.

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while today it is lauded as the peer of free activities. What more interesting way to present history than by a class-room dramatization? What easier way to bring home to children an appreciation of the accepted examples of good literature than by encouraging them to improvise plays drawn from the classics? What better procedure for promulgating the subtle code of ethics involved in an honor system than by dramatizing an imaginary ethical problem? Thus we see that immediately the school adopted the theater a wide range of material, vividly interesting to the youthful student, was placed at the disposal of the harassed teacher struggling to effect a workable compromise between the findings of the psychologists and the expanding curriculum prescribed by the school authorities."

### C. The Curriculum

Dramatics and dramatic interpretations vitalize literature, history, civics, geography, ancient and modern languages. Biography becomes alive through the vivifying of dramatic incidents in the lives of outstanding characters. Art, manual training, home economics, oral English, public speaking and music are intensely motivated through the demands which





stagecrafts and dramatic presentation make upon them. Subject matter becomes more attractive; there is better comprehension of dramatic stories, and pupils have abundant opportunity to visualize scenes far away in time or space, reconstruct them mentally, and then act them out.

°"The wide range of usefulness of educational dramatics as a means for the mental, emotional, and physical development of students, its undeniably strong appeal, the possibilities for the cooperative experience of individuals have been recognized by school authorities. The richness of the material available in this connection, the happy opportunity it offers for expression in numerous arts-and-crafts media and for coordinating the work of various departments have resulted in the almost universal welcome accorded this subject in the curricula of all up-to-date schools in this country."

"If the theater is to be stabilized and placed upon a strong working basis, it is of the highest importance that school authorities accredit the educational theater and accept it into the curriculum as a regularly scheduled subject. The schools which recognize dramatics may be classified broadly as follows:

°"Theater and School"--Hume and Foster





1. Schools in which untrained teachers produce occasional extra-curricular plays.

2. Schools in which trained teachers produce occasional extra-curricular plays.

3. Schools in which dramatics clubs carry out programs of plays under faculty guidance.

4. Schools which include dramatic courses in their curricula.

5. Schools which have organized drama departments and perhaps approved courses of study for dramatics majors.

#### D. Teachers

Dramatics opens the way for a much needed and welcome approach to the entire student body, to student homes and families, and to the community.

A coaching assignment may help to break up set classroom habits and at times become a mental and nervous stimulant to health. New contacts and viewpoints help teaching to higher levels of satisfaction and performance. Through dramatics the teacher finds her way to fulfill the requirements of the present day demand for teaching that is interesting as well as educating.





#### IV. Social Value

Drama is the best available means for giving instruction in out-of-school situations. This becomes an important matter because the school is constantly reaching out beyond the boundaries of the school room to give instruction in the problems which the child meets outside, but does not encounter in school. A teacher feels it her duty to give instruction in courtesy in the church, on the street car, and in the library. How vivid these situations become when the children dramatize them!

"One teacher says, 'We have had splendid results in teaching children to respect the rights of others through plays in which we go to the library, to a lecture, or to a concert. Occasionally we pretend that we go on a crowded car. This affords a boy an opportunity to offer his seat to a lady, gives a girl a reason for properly thanking the boy who yields his seat, and furnishes an occasion for a girl to give her seat to an elderly man or woman'."

In regard to their bearing on character education, there is obviously a difference between playing and putting on plays. In play ideals are developed only incidentally as a by-product to the fair and

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<sup>o</sup>Emma S. Frye--"Educational Dramatics"

#### IV. Social Values

There is no best available means for giving instruction in sex-of-school situations. This becomes an important matter because the school is constantly passing out beyond the boundaries of the school room to give instruction in the problems which the child meets outside, but does not encounter in school. A teacher feels it her duty to give instruction in sex-of-school situations, on the other hand, and in the history. The two sex situations become when the children discuss them.

The teacher says, "We have had splendid results in teaching children to respect the rights of others through play in which we go to the library, to a lecture, or to a concert. Occasionally we pretend that we go on a crowded car. This attitude is not an opportunity to offer his seat to a lady. Give a girl a reason for properly thanking the boy who yields his seat, and furnished an occasion for a girl to give her seat to an elderly man or woman."

In regard to their feeling as they are other than, there is naturally a difference between playing and putting on plays. In play the child develops only incidentally as a by-product to the fact and

Page 8. Page - "National Education"



courteous conduct of the game. In putting on plays some aim other than mere play is in mind; and among other things this aim may be the presentation of ideals. The direct teaching of ideals through the use of plays, constructed for that purpose, is well worth while. The spectator is shown a vivid picture of the situation, the ideals, the trait, the action, and the consequences. This is of value because learning is easier through the eyes than through the ears. Those who participate in the play secure practice in performing the activities. The greatest number of pupils possible should take part in preparing the play for exhibition. Drama gives the best available means for giving instruction in out-of-school situations.

...of the game. In making a play  
...the other than mere play is in mind; and more  
...other thing this may be the presentation of  
...the direct teaching of ideas through the  
...of play, considered for that purpose, is well  
...the speaker is shown a vivid picture  
of the situation, the ideas, the facts, the action,  
and the consequences. This is of value because learning  
is easier through the story than through the facts.  
These are paragraphs in the play which present in  
performing the activities. The greatest benefit of  
perhaps possible should be in presenting the play  
for exhibition. It was given the best available means  
for giving instruction in out-of-school situations.



## V. Dramatic Interpretation of the Classics

Since anything worthy to be termed an eminent knowledge of Shakespeare cannot possibly be gained or given in the classroom alone the question comes, What can be done? The most one can hope to do, is to plant in the pupils, and to build up as far as may be, a genuine taste and love for Shakespeare's poetry.

The acting of Shakespeare should be an entertainment, it should please and be delightful. What better way of enjoying Shakespeare than to know his characters well enough to act the many parts they assume? In these works we find characters portraying all phases of human life; its follies, vices, virtues, meannesses, nobilities, loves, joys, sorrows, shames, grandeurs, devotions, disasters, and divinities of men and women as they really are in the world. All these points may be better appreciated if the pupils take on a certain role and follow it through to the end.

In producing any of Shakespeare's works a full term will be necessary; but it will be worth the time, for by this continued study alone can pupils begin to appreciate his writings.

Those pupils who dramatize literature or history obtain a more complete and vivid picture of the content.

## V. Practical Interpretation of the Classics

Since anything worthy to be treated as a subject of knowledge of Shakespeare cannot possibly be gained at a glance in the classroom alone the practical course, which can be done? The next one can hope to do, is to plant in the pupils, and to build up as far as may be, a general taste and love for Shakespeare's poetry.

The study of Shakespeare should be an entertaining one, it should please and be delightful. What better way of studying Shakespeare than to know his characters well enough to see the many parts they play in these works we find characters portraying all classes of human life, the foolish, the wise, the virtuous, the vicious, the noble, the base, the brave, the coward, the generous, the selfish, the devoted, the dissipated, the man and woman as they really are in the world. All these points may be better appreciated if the pupils take on a certain role and follow it through to the end.

In presenting any of Shakespeare's works a full form will be necessary; but it will be worth the time, for by this continued study alone can pupils begin to appreciate his writings.

Those pupils who desire literature or history should obtain a more complete and vivid picture of the characters



Literature, including drama, if wisely selected and properly taught is one of the principal repositories of human values that has ever been worked out in the experience of the race.

In a course of dramatics something can be done each year in all the English classes. Such stories as "The Lady of the Lake", "Ivanhoe", "The Princess", "Silas Marner", "The Tale of Two Cities", are worthwhile classics. In the classroom certain recitations may be given over to dramatized forms of these works. This can be done by the teacher, or often by more mature pupils as exercises in English composition. No pretense at costume or scenery need be made in these brief dialogues. But often an entire review of the classics can be made by the pupils enacting certain episodes, the teacher filling in by reading aloud the connecting parts. The teacher can keep a record of the varying abilities of the pupils, and when they become seniors, if it is the custom of the senior class to give the annual play--material will be at hand. If a dramatic club is preferred, membership should be limited to the three upper classes. One or two plays a year can be presented for the public, but many should be produced during meetings.





"The interest that adolescents manifest in dramatic representation gives us a good index of its value in the teaching of English and we can profitably realize upon this interest. To attempt to teach some of the great masterpieces which we use in our instruction without taking advantage of this interest, is to neglect one of the chief means of making the teaching of English effective. It furnishes a group situation that is highly stimulating and gives at the same time opportunity for instinctive modes of expression that are seeking an outlet. A situation that permits of cooperation, furnishes a common interest, compels the assumption of responsibility and provides tests of efficiency that can be appreciated and understood by the pupils themselves is extremely useful. When we add to this the opportunity offered for expression through voice and gesture and bodily attitudes, we have a situation both as to stimulus and response that heightens appreciation of literature."

"The High School", by John Elbert Stout





## VI. Summary

In writing this thesis I have tried to put in my plea for dramatics in the high schools. In my short experience as coach of dramatics in a high school I have completely convinced myself as to its value and its place there. One of my boy actors whom I had to persuade to take part in my first play said a few days ago that he was forming a dramatic club among his "gang". Certainly that is a wholesome interest for a "gang".

Joseph Lee in "Play in Education", says:

"The instinct that makes all laws and social institutions is the same instinct that has made the gang. It is always in the virtue of the belonging instinct that we belong. The way to preserve the gang as a normal incarnation of the belonging instinct and at the same time to avoid such manipulations of it as are incompatible with modern civilization is obviously to provide opportunity and encouragement for those of its natural expressions that avoid this inconvenience. There is a theatrical element--a half real, half symbolic quality--in a great part of gang activity which makes acting an instinctive method of expression. Theatricals meet very accurately both the night haunting proclivities and the imaginative





leanings of the gang, and are often used with success in turning these to good account."

As to the universal interest in dramatics one needs no more convincing proof than that throngs were willing to gather from all parts of the world to be present at "The Passion Play", not so long ago.

As long as we have timid girls and boys too bashful and afraid to recite for more than a second we shall have work to do in dramatics. We do not aim to make professionals of our pupils but we do want to help them forget themselves long enough to take part in and have an interest in all about them, and not to be listeners always.

I have attempted to show that because of the many advantages and the great good resulting from dramatics it has earned its place as an extra-activity and in the English course. The school at large benefits from that which interests and fascinates its pupils and dramatics certainly does that.





The following play "The Guest at the Banquet" from Macbeth shows what can be done when one wishes to simplify Shakespeare's plays so that they may be more easily interpreted by high school students. It is taken from "Little Plays from Shakespeare" arranged by Evelyn Smith, published by Thomas Nelson & Sons.

A.

THE GUEST AT THE BANQUET

(From Macbeth)

Persons of the Play

Macbeth, King of Scotland, who has murdered the former king.

Lady Macbeth.

Banquo, of whom it has been prophesied that his children shall be kings.

Fleance, his son.

Ross, Lennox, and other Scottish lords.

Two Murderers.

Attendants.

Situation--Macbeth, urged by the prophecy of three witches and the ambition of his wife, has foully murdered the King of Scotland, and obtained the throne. He greatly fears Banquo, whose children, it was said, should be kings, and resolves to take his life.

Time of the events of the play: eleventh century.

Time occupied in acting the play: half an hour.





### Note on Costume, Etc.

The dress of the men consists of a tunic of some woven material, either plain or pleated below the waist (forming the early equivalent to the Highland kilt), a broad leather belt adorned with studs of metal or a Celtic pattern of interlacing lines, and hose bound with thongs of leather passed below the foot and brought criss-cross to the thigh. Macbeth is crowned with a narrow golden crown. Lady Macbeth wears a long robe, girdled round the waist, and fastened in front with a great Celtic brooch. Sargent's portrait of Ellen Terry as Lady Macbeth, wearing the dress which enchanted Burne-Jones, should be studied by a stage dressmaker who wants a good model to work on. Both sexes wear jewelled ornaments--rings, armlets, and brooches of bronze and gold. The Murderers should be dishevelled and uncouth in appearance.

The representation of the ghost depends very much on the distance of the stage from the audience, and the lighting the manager has at his disposal. No one sees the apparition but Macbeth, and, in the modern theatre, it is sometimes deemed more effective to make no attempt to show it to the audience. But it certainly appeared in Shakespeare's theatre.

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It is not, of course, a shrouded figure, but Banquo in the dress in which he lies dead on the road at the time of the banquet to which he has come according to promise, his face ghastly pale, and streaked with blood from his wounds.

#### SCENE I

A room in MACBETH'S castle at Forres. The furniture is of the simplest kind: a chest, a state seat, a bench, shaped from unpolished wood. Across the seat lies the pelt of some wild animal. On the bench sits BANQUO, as if deep in thought.

Ban. Thou hast it now: king, Cawdor, Glamis, all,  
As the weird women promised, and, I fear,  
Thou play'dst most foully for it: yet it was said  
It should not stand in thy posterity,  
But that myself should be the root and father  
Of many kings. If there come truth from them--  
As upon thee, Macbeth, their speeches shine--  
May they not be my oracles as well,  
And set me up in hope? But hush! no more

(He rises and stands at the sound of a sennet.

(Enter MACBETH, as king, LADY MACBETH, as queen,  
LENNOX, ROSS, and Attendants.)

Macb. (greeting BANQUO). Here's our chief guest.

It is not, of course, a detached figure, but hangs  
in the frame in which he has been at the time of  
the time of the picture to which he was taken  
and to preserve his true identity, and to preserve  
with him the same.

### CHAPTER I

A room in London's streets at night. The room  
is at the street door: a small, a small  
room, a small, a small, a small, a small, a small,  
the room, the room, the room, the room, the room,  
the room, the room, the room, the room, the room,  
the room, the room, the room, the room, the room,

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the room, the room, the room, the room, the room,  
the room, the room, the room, the room, the room,

the room, the room, the room, the room, the room,





It has been decided

that

it has been decided that

and all things considered

therefore, to-night we hold a silent supper, etc.

and I'll request your presence

and your presence

command upon me: to the which up entire

are all knit

and this you have witnessed

and we have done

and should have also desired your kind notice

and will have been with you and your family

in this and a number of other things to do

therefore, let's see what

and let us see, as will tell of the time

and let us see, as will tell of the time

I must become a partner of the night

for a little time or so

and let us see

and let us see

and let us see

and let us see

and let us see

and let us see

and let us see



Farewell!

(BANQUO bows and goes out.

Let every man be master of his time

Till seven at night: to make society

The sweeter welcome, we will keep ourself

Till supper-time along: while then, God be with you!

(Exeunt all but MACBETH and one Attendant.

Sirrah, a word with you: attend those men

Our pleasure?

Atten. They are, my lord, without the palace gate.

Macb. Bring them before us. (Exit Attendant.

To be thus is nothing.

But to be safely thus.--Our fears in Banquo

Stick deep; and in his royalty of nature

Beings that which would be fear'd: 'tis much he dares;

And, to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear: and, under him,

My Genius is rebuked; as, it is said,

Mark Antony's was by Caesar. He chid the sisters

When first they put the name of king upon me,

And bade them speak to him: then prophet-like

They hail'd him father to a line of kings:

Upon my head they placed a fruitless crown,

And put a barren sceptre in my gripe,

1. The first part of the report.

2. The second part of the report.

3. The third part of the report.

4. The fourth part of the report.

5. The fifth part of the report.

6. The sixth part of the report.

7. The seventh part of the report.

8. The eighth part of the report.

9. The ninth part of the report.

10. The tenth part of the report.

11. The eleventh part of the report.

12. The twelfth part of the report.

13. The thirteenth part of the report.

14. The fourteenth part of the report.

15. The fifteenth part of the report.

16. The sixteenth part of the report.

17. The seventeenth part of the report.

18. The eighteenth part of the report.

19. The nineteenth part of the report.

20. The twentieth part of the report.

21. The twenty-first part of the report.

22. The twenty-second part of the report.

23. The twenty-third part of the report.

24. The twenty-fourth part of the report.

25. The twenty-fifth part of the report.

26. The twenty-sixth part of the report.



Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If't be so,  
For Banquo's issue have I filed my mind;  
For them the gracious Duncan have I murder'd;  
Put rancours in the vessel of my peace  
Only for them; and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed of Banquo kings!  
Rather than so, come fate into the list,  
And champion me to the utterance! (Starting) Who's there?

(Enter the Attendant, and the two Murderers.)

Now go to the door, and stay there till we call.

(Exit Attendant.)

Was it not yesterday we spoke together?

First Mur. It was, so please your highness.

Macb. (eying them narrowly). Well then, now  
Have you consider'd of my speeches? Know  
That it was he in the times past which held you  
So under fortune, which you thought had been  
Our innocent self?

First Mur. You made it known to us.

Macb. I did so, and went further, which is now  
Our point of second meeting. Do you find  
Your patience so predominant in your nature  
That you can let this go? Are you so gossell'd

It seems to be written with an ink that

is not of this handwriting. It's not

the handwriting I have have I filed up with

for that the handwriting is not the same

but something in the handwriting of the

only for that the handwriting is not

given to the handwriting of the

to make that clear, the handwriting is not

either that is, some time into the

and something as to the handwriting. (The handwriting)

(Enter the handwriting, and the handwriting.)

but go to the end, and the handwriting is not

(Enter the handwriting.)

that is not handwriting of the handwriting

either that. It was, to make your handwriting

that. (Enter the handwriting.)

Have the handwriting of the handwriting

that it was in the handwriting of the handwriting

to make that clear, the handwriting is not

the handwriting of the handwriting

either that. You have it in the handwriting

that. I did not, and the handwriting is not

the handwriting of the handwriting

Your handwriting of the handwriting is not

that you can not this handwriting of the handwriting



To pray for this good man and for his issue,  
Whose heavy hand hath bow'd you to the grave  
And beggar'd yours for ever?

Sec. Mur. I am one, my liege,  
Whom the vile blows and buffets of the world  
Have so incensed that I am reckless what  
I do to spite the world.

First Mur. And I another  
So weary with disasters, tugg'd with fortune,  
That I would set my life on any chance,  
To mend it, or be rid on't.

Macb. Both of you  
Know Banquo was your enemy. So is he mine  
And every minute of his being thrusts  
Against my near'st of life; and thence it is  
That I to your assistance do make love,  
Masking the business from the common eye  
For sundry weighty reasons.

Sec. Mur. We shall, my lord,  
Perform what you command us.

First Mur. Though our lives--

Macb. Your spirits shine through you. Within  
this hour at most  
I will advise you--for't must be done to-night,  
And something from the palace--and with him





Fleance his son, that keeps him company,  
Whose absence is no less material to me  
Than is his father's, must embrace the fate  
Of that dark hour. Resolve yourselves apart.  
I'll come to you anon.

First Mur.

We are resolv'd, my lord.

Macb. I'll call upon you straight: abide within.

(Exeunt Murderers.)

It is concluded. Banquo, thy soul's flight,  
If it find heaven, must find it out to-night.

Curtain

## SCENE II

Near the Castle of Forres. If possible, play  
the scene in semi-darkness, as it should represent a  
stormy twilight. There are streaks of red in the west,  
but the sky is rainy and wild.

(Enter the Murderers.)

First Mur. The west yet glimmers with some  
streaks of day:

Now spurs the lated traveller apace  
To gain the timely inn; and near approaches  
The subject of our watch.

Sec. Mur.

Hark! I hear horses.

(They crouch at one side of the stage, as if  
listening and waiting. The sound of horses'  
hoofs is heard without.)





Banquo's voice. Give us a light there, ho!

Sec. Mur. Then 'tis he: the rest

That are within the note of expectation

Already are i' the court.

First Mur. (listening). His horses go about.

Sec. Mur. Almost a mile: but he does usually,  
So all men do, from hence to the palace gate  
Make it their walk.

First Mur. A light, a light!

(They shrink farther into hiding, as BANQUO and  
FLEANCE come in, FLEANCE carrying a torch.

Sec. Mur. 'Tis he.

First Mur. Stand to't.

Ban. It will be rain to-night.

First Mur. Let it come down.

(Springs out of hiding and attacks BANQUO, forcing  
him to the ground.

Ban. (in the voice of a man who can only just speak).

O treachery! Fly, good Fleance, fly, fly, fly!  
Thou mayst revenge. (Groaning) O slave! (dies.

Sec. Mur. Who did strike out the light?

First Mur. Was't not the way?

Sec. Mur. There's but one down; the son is fled.

First Mur. We have lost  
Best half of our affair.

Sec. Mur. Well, let's away, and say how much is done.

(They go out, leaving BANQUO lying dead.





### SCENE III

A room in the castle. On a trestle table a feast is set out. The bowls, candelabra, drinking cups, platters, etc., should be as far as possible of the Celtic pattern. Benches are set at the table for the guests. It should stand at the back of the stage, leaving room in front for the "aside" scenes between MACBETH and the Murderer, and MACBETH and LADY MACBETH. Right is a state seat, or throne, occupied by LADY MACBETH at the beginning of the scene. MACBETH goes forward to welcome the guests, ROSS, LENNOX, etc. Attendants stand ready to serve the banquet. Music plays as the curtain goes up.

Macb. You know your own degrees; sit down: at first  
And last the hearty welcome.

Lords. Thanks to your majesty.

Macb. Ourself will mingle with society,  
And play the humble host.  
Our hostess keeps her state, but in best time  
We will require her welcome.

Lady M. Pronounce it for me, sir, to all our friends;  
For my heart speaks they are welcome.

(She descends from the state seat, or throne, and  
goes to the table.

(Enter Murderer, and stands in the shadow of throne.)

A room in the castle. On a terrace table a feast

is set out. The bowls, embelished, drinking cups,

flowers, etc., should be set on the table of the

bellic palace. Flowers are set on the table for the

guests. It should stand at the head of the table.

Leaving room is there for the "bellic" women between

the room and the kitchen, and between the room and the

night is a room for the "bellic" women, occupied by the

bellic of the kingdom of the north. Between the

rooms to which the guests are invited, there is

an entrance which leads to the kitchen. There

is a room for the "bellic" women.

There, the king and queen sit down to dine.

There is the "bellic" room.

There is the "bellic" room.

There, the king and queen sit down to dine.

There is the "bellic" room.

There, the king and queen sit down to dine.

There is the "bellic" room.

There, the king and queen sit down to dine.

There is the "bellic" room.

There, the king and queen sit down to dine.

There is the "bellic" room.

There, the king and queen sit down to dine.



Macb. See, they encounter thee with their hearts'  
thanks

Both sides are even: here I'll sit i' the midst:  
Be large in mirth; anon we'll drink a measure  
The table round. (Going to the Murderer, and speaking to  
him in what appears to be a low tone, in which  
horror and warning are mingled) There's blood  
upon thy face.

Mur. (imperturbably). 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.  
Is he dispatch'd?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats: yet  
he's good

That did the like for Fleance: if thou didst it,  
Thou art the nonpareil.

Mur. Most royal sir,  
Fleance is 'scaped.

Macb. (pressing his hands to his head). Then  
comes my fit again: I had else been perfect,  
Whole as the marble, founded as the rock,  
As broad and general as the casing air:  
But now I am cabin'd, cribb'd, confin'd, bound in  
To saucy doubts and fears. But Banquo's safe?

And, too, they encounter each other with their hearts

beating

both sides are even; here I'll sit I'll sit

be large in spirit; even we'll drink a measure

The table round. (Going to the window, and speaking to

him in most apparent to be a few years, in which

horror and warning are mingled) (The table round

upon my face.

Mr. (interrupting) (The window's shut.

Mr. (The table round without them he within

is he himself?)

Mr. (The table round without them he within

Mr. (The table round without them he within

he's gone

That old the old the old the old the old the old

There are the horses.

Mr. (The table round without them he within

There are the horses.

Mr. (The table round without them he within

There are the horses.

There are the horses.

There are the horses.

There are the horses.

There are the horses.



Mur. Ay, my good lord: safe in a ditch he bides,  
With twenty trenched gashes on his head;  
The least a death to nature.

Macb. Thanks for that:  
There the grown serpent lies; the worm that's fled  
Hath nature that in time will venom breed,  
No teeth for the present. Get thee gone: tomorrow  
We'll hear, ourselves, again. (Exit Murderer.

(LADY MACBETH leaves the table and crosses to her  
husband, who stands in a reverie of anguish.

Lady M. My royal lord,  
You do not give the cheer: the feast is sold  
That is not often vouch'd, while 'tis a-making;  
From home the sauce to meat is ceremony;  
Meeting were bare without it.

Macb. Sweet remembrancer!  
(Goes to the table and speaks to his guests.  
Now, good digestion wait on appetite,  
And health on both!

Len. May't please your highness sit.  
(Enter the Ghost of BANQUO, and sits in MACBETH'S place.)

Macb. Here had we now our country's honour roof'd,  
Were the graced person of our Banquo present;  
Who may I rather challenge for unkindness  
Than pity for mischance!

Mr. W. G. Lusk: This is a letter to him.

With truly respectful regards to his family;

The letter is being to him.

Yours for him.

There is a great deal of interest in the letter.

With regard to the letter, it is all right.

So much for the letter. But then again, it is all right.

So I am, undoubtedly, again.

With regard to the letter, it is all right.

However, who stands in a position of authority.

My letter to him.

You do not give the letter: the letter is all right.

That is not all right, while the letter is all right.

From now on, the letter is all right.

Nothing more to be said.

Best regards to him.

Love to the letter and regards to his family.

So, good regards to him on all sides.

and best to him.

My best regards to him.

Under the name of Lusk, and also in Lusk's name.

Best. There had to be our country's honor.

Now the great power of our country.

The way I rather challenge for him.

Good night to him.



Ross. His absence, sir,  
Lays blame upon his promise. Please't your highness  
To grace us with your royal company.

Macb. The table's full.

Len. Here is a place reserved, sir.

Macb. Where?

Len. Here, my good lord. (MACBETH starts back in  
horror, clutching his breast) What is't that moves your  
highness?

Macb. (in a tremulous, gasping voice). Which of  
you have done this?

Lords. What, my good lord?

Macb. (crying out to the Ghost). Thou canst not  
say I did it: never shake  
Thy gory locks at me.

(Flinging out his arm to shut the vision from  
his eyes, he staggers from the table.

Ross. Gentlemen, rise; his highness is not well.

Lady M. (calming the guests). Sit, worthy friends:  
my lord is often thus,

And hath been from his youth: pray you, keep seat;  
He will again be well: if much you note him,  
You shall offend him and extend his passion:  
Feed, and regard him not. (Approaching MACBETH) Are you  
a man?





Macb. Ay, and a bold one, that dare look on that  
Which might appal the devil.

Lady M. O proper stuff!  
This is the very painting of your fear:  
This is the air-drawn dagger which, you said,  
Led you to Duncan. O, these flaws and starts,  
Impostors to true fear, would well become  
A woman's story at a winter's fire,  
Authorized by her grandam. Shame itself!  
Why do you make such faces? When all's done,  
You look but on a stool.

Macb. (as the Ghost rises from his place and passes  
from the table and the room). Prithee, see  
there! behold! look! lo! how say you?  
Why, what care I? If thou canst nod, speak too.  
If charnel-houses and our graves must send  
Those that we bury back, our monuments  
Shall be the maws of kites.

Lady M. What, quite unmann'd in folly?

Macb. (glancing fearfully around). If I stand  
here, I saw him.

Lady M. Fie, for shame!

Macb. (as if in a trance). Blood hath been shed  
ere now, i' the olden time,  
Ere humane statute purged the gentle weal;

Thank you, and a good one. I am sure you are

which right away the result.

I am sure you are

which is the best of both worlds.

And in the air, which is the best of both worlds.

And you are sure, I am sure you are

improvements in the field, which will be

a woman's world, at a woman's time.

And you are sure, I am sure you are

And you are sure, I am sure you are

And you are sure, I am sure you are

And you are sure, I am sure you are

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As, and those who, however have been before  
Too terrible for the war: the time has been,  
Then, when the armies were out, the war would die  
and fight on and; but not for the whole  
With nearly equal numbers on their ground,  
and pass us from our position: this is also wrong  
They want a better one.

My worthy friend,  
Lady M.

Your noble friend to me is

(I have his name to lead him to the world, especially

we are concerned by the necessity of his own and

action, in however small of himself, though his

value is little and common, that is a good one

has rendered some service to the world.

I am, my friend,  
I am, my friend.

(I have his name to lead him to the world, especially

My friend,

I have a strange interest, which is not only

to those who know me, but, love and health to all,

When I am alone, I am as you are; I am not

(The great friend of the world, the great friend

forward, and have nothing to do with

I think to the general joy of the whole world,

(I am as you are)

and to our dear friend, when we are



Would he were here! to all, and him, we thirst,  
And all to all.

Lords. Our duties, and the pledge!

(They drink. MACBETH, suddenly seeing the  
figure by the throne, lets his wine-cup fall,  
and again staggers from his place, one arm  
lifted as if to exorcise the spirit.

Macb. Avaunt! and quit my sight! let the earth  
hide thee!

Thy bones are marrowless, thy blood is cold;  
Thou hast no speculation in those eyes  
Which thou dost glare with!

Lady M. Think of this, good peers,  
But as a thing of custom: 'tis no other;  
Only it spoils the pleasure of the time.

(The guests start from the table, regarding  
MACBETH in wonder and fear.

Macb. What man dare, I dare:  
Approach thou like the rugged Russian bear,  
The arm'd rhinoceros, or the Hyrcan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble: or be alive again,  
And dare me to the desert with thy sword;  
If trembling I inhabit then, protest me  
The baby of a girl. Hence, horrible shadow!  
Unreal mockery, hence!





(The Ghost passes from the place. MACBETH  
gives a great sobbing sigh, like that with which  
a man regains consciousness.

Why so; being gone,  
I am a man again. (Turning blindly towards his guests)  
Pray you sit still.

Lady M. (at his side). You have displaced the  
mirth, broke the good meeting,  
With most admir'd disorder.

Macb. Can such things be,  
And overcome us like a summer's cloud,  
Without our special wonder? (Gazing at her) You make  
me strange  
Even to the disposition that I owe,  
When now I think you can behold such sights,  
And keep the natural ruby of your cheeks,  
When mine is blanch'd with fear.

Ross. What sights, my lord?  
Lady M. (quickly, returning to the table). I  
pray you, speak not; he grows worse and worse;  
Question enrages him. At once, good-night:  
Stand not upon the order of your going,  
But go at once.

Len. Good-night: and better health  
Attend his majesty!

(The Ghost passes from the scene. End of Act I.)

Gives a great sobbing sigh. Like that with which

a man repines on his deathbed.

Why not being gone.

I am a man again. I'm coming slowly towards his grave.

Try to get still.

Let's see. Let's see. You have forgotten the

girl, broke the good meeting.

With your heart's desire.

Can you think of it.

Yes.

And everyone as if a summer's day.

Without the special wonder. (Looking at her) You were

so sweet.

Even to the distraction that I see.

When now I think you are behind such things.

And keep the natural truth of your heart.

When mine is filled with love.

What else, my love?

None.

Let's see. Let's see. Returning to the table. I

try to speak now; he grows worse and worse.

Question enlarges him. At once, good night.

Stand not upon the other of your going.

Not to be seen.

Good night; and better health.

Yes.

Attends his majesty.



Lady M. (as the guests depart). A kind good-night  
to all! (When the last guest has gone she  
stands as if turned to stone, staring before  
her, not glancing at MACBETH, who has sunk on  
the steps of the throne.

Macb. (slowly, as if his words were weighed by his  
horror). It will have blood; they say, blood  
will have blood:

Stones have been known to move and trees to speak;  
Augurs and understood relations have  
By magot-pies and choughs and rooks brought forth  
The secret'st man of blood. What is the night?

Lady M. (in a dull, expressionless voice). Almost  
at odds with morning, which is which.

Macb. (clutching at the foot of the throne). For  
mine own good,  
All causes shall give way; I am in blood  
Stepp'd in so far that, should I wade no more,  
Returning were as tedious as go o'er.

Lady M. (in the same toneless voice). You lack  
the season of all natures, sleep.

Macb. (rising). Come, we'll to sleep . . . (goes  
slowly towards her, groping for her hand) . . .  
we'll to sleep.

CURTAIN

Lady M. as the guests depart. A fine good-night

to all! When the last guest has gone she

stands as if turned to stone, staring before

her, not glancing at MARY. She has said so

the steps of the house

back. (Sighs) as if his words were weighed by his

horror. It will have ended: they say, blood

will have blood:

Stones have been known to have the power to speak

angry and unobtrusive relations have

by negro-skins and shadows and room brought forth

The secret's out of blood. What is the light?

Lady M. (in a hush, suppressed voice). Almost

as cold with terror, which is when

back. (Sighs) at the foot of the chimney. For

time has gone

All voices shall give way: I am in blood

George's is no fear that, should I wake no more,

nothing were so tedious as to wait.

Lady M. (in the same suppressed voice). You know

the season of all nature, sleep.

back. (Sighs) (Pause) Well to sleep. . . (Pause)

already towards her, groping for her hand. . .

we'll to sleep.

END



B.

PROGRAM FOR HIGH SCHOOLS

Prepared by Mr. R. C. Hunter

taken from The Drama Magazine Jan. 1931

- I. An Evening with Shakespeare's Fools.
  - A. Launcelot and Old Gobbo--"Merchant of Venice", Act II, Sc. 2.
  - B. Touchstone, William and Audrey--"As You Like It", Act V, Sc. 1.
  - C. The Examination Scene--Dogberry and Verges--"Much Ado About Nothing", Act IV, Sc. 2.
  - D. The Mechanicals' Play--Pyramus and Thisbe--"A Midsummer Night's Dream", Act V, Sc. 1.
- II. Poetry and Fantasy in Modern One-act Plays.
  - A. "Voices" by Hortense Flexner, published in Representative Plays by American Authors, edited by Margaret Mayorga, Little, Brown & Company, Boston, royalty \$5.00.
  - B. "Six who pass while the Lentils Boil" by Stuart Walker in Portmanteau Plays, D. Appleton & Co.
  - C. "Sir David Wears a Crown" by Stuart Walker, in Portmanteau Adaptations, D. Appleton & Co.
- III. The Art of the Theatre.

Papers on the following subjects:

# THE LITERATURE OF THE LITERATURE

Prepared by Dr. H. H. H. H.

Under the direction of the Board of Trustees

in connection with the University of Chicago

1. Introduction and the history of the literature

and the history of the literature

2. The history of the literature and the history of the literature

and the history of the literature

3. The history of the literature and the history of the literature

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- A. The Art of the Dramatist.
- B. The Art of the Actor.
- C. The Art of the Scenic Artist.

C.

"Ten Discoveries About High School Dramatics"

Ernest Bavely in The Drama Magazine, January 1931

In a survey made by Ernest Bavely the following results were obtained from a questionnaire sent to public high schools in every state in the union.

1. Are your courses in Dramatics credited as English? Public Speaking? Dramatics? Other subjects?

The answer showed that forty-two per cent gave courses in Dramatics, but credited it as English or Public Speaking. This fact can be explained only on the ground that credit as Dramatics would not meet the needs of college entrance requirements.

2. What are the prerequisites for your course in Dramatics?

No prerequisites from fifty per cent; Junior or Senior standing twenty-nine per cent; course in Public Speaking from five per cent; Scholarship and Ability to Act from eight per cent.

4. The art of the dramatist.
5. The art of the actor.
6. The art of the scenic artist.

## G.

"The Education of the American People"  
 Ernest Horn in the Drama Magazine, January 1911

In a survey made by Ernest Horn in the following

results were obtained from a questionnaire sent to  
 public high schools in every State in the Union.

1. The most common type of education offered is

English, which is followed by history, science, and

foreign

The subject chosen that thirty per cent have  
 chosen in education, but ranked it as English as

twice as much. While that one is explained only as

the reason that English is the language of the world

the needs of college entrance requirements.

2. That are the responsibilities for your course

in literature?

No responsibilities from fifty per cent, twenty or

more, and the remainder from ten per cent, or less in public

schools from five per cent; secondary and college

to ten per cent, or more.



3. Do you have a special course in Play Writing?

One per cent answered yes; ninety-one per cent answered no.

4. Do you use a textbook?

Of the twenty-one schools using textbooks, eleven per cent used books on Dramatics proper; the remainder used texts on Public Speaking. The following texts were mentioned.

Dramatics:

"Plays for Classroom Interpretations"

by Knickerbocker ..... 3%

"Technique in Dramatic Art"

by Bosworth ..... 3%

"Acting and Play Production"

by Andrews and Veirick ..... 2%

"One Act Plays" by Cohen ..... 2%

"Types of Modern Dramatic Composition"

by Phillips and Johnson ..... 1%

"Speech Arts" by Craig ..... 10%

"Better Speech" by Woolbert and Weavers ..... 6%

"Oral Interpretations of the Printed Page"

by Clark ..... 3%

"Successful Speaking" by Sanford and Yeagers ..... 1%

Several schools stated that notebooks, scrap-

3. Do you have a special course in this subject?  
 The speaker answered that himself and his group  
 conducted it.

4. Do you use a textbook?  
 At the twenty-five minute mark, the speaker  
 did not use any in his presentation; the remainder  
 used texts on Public Speaking. The following texts  
 were mentioned:

- 1. "Principles of Speech Interpretation" by Richard Hecker
- 2. "Techniques in Speech Art" by J. J. ...
- 3. "Public Speaking" by ...
- 4. "Public Speaking" by ...
- 5. "Public Speaking" by ...
- 6. "Public Speaking" by ...
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- 96. "Public Speaking" by ...
- 97. "Public Speaking" by ...
- 98. "Public Speaking" by ...
- 99. "Public Speaking" by ...
- 100. "Public Speaking" by ...

Several schools stated that ...



books, lectures, general reference books, and research topics were used in place of a standard text.

5. Best hours for rehearsing?

7 to 9 A. M. ....	6%
12 to 1 P. M. ....	1%
3 to 5 P. M. ....	29%
7 to 10 P. M. ....	55%

In several instances rehearsals were held during certain hours not because they were best, but due to the fact that they were the only hours available. Several schools were under instructions from school authorities to rehearse from 3 to 5 in the afternoon.

6. How many weeks do you rehearse on a play?

Number of rehearsals per week?

Average number of weeks devoted to rehearsals ...	5.4
Average number of rehearsals per week .....	4.3
Average number of total rehearsals .....	23.2

7. What do you include in your course in

Dramatics?

<u>Topics</u>	<u>Number of Schools</u>
Pantomime	66
Scenic Designs	19
Make-up	45
Production	38

books, features, technical reference books, and research  
 reports were used in place of a standard text.

## 2. Book review for research

7 to 9 A. M. .... 10  
 10 to 12 P. M. .... 15  
 12 to 2 P. M. .... 15  
 2 to 4 P. M. .... 15

In several instances reference was made during  
 certain hours not because they were best, but due to  
 the fact that they were the only hours available.  
 Several schools were under inspection from 10  
 o'clock to 12 noon, and 2 to 4 in the afternoon.

## 3. How many schools do you believe to be right

Number of schools per year

Average number of schools devoted to research ... 10  
 Average number of schools per year ... 15  
 Average number of total schools ... 25

## 4. What do you believe to be the best in

Number of schools	Year
10	1900-1901
15	1901-1902
20	1902-1903
25	1903-1904



<u>Topics</u>	<u>Number of Schools</u>
Acting	67
Research Topics	25
Voice Training	69
Stage Models	17
Writing One-Act Plays	25
Characterization	70
Eurythmics	3
Work shop	16
Lighting	25
History of Drama	10
Directing	30
Scrapbooks	25
Costume Designing	17
Dramatize Stories	33
Memory work and oral interpretation	
of poems	8
Reading, Study and Criticism of Plays	10

8. Do you use understudies or double cast system?

Understudies	11%
Double casts	26%
Selected one cast and rehearsed	55%

Number of students

Section

57	acting
23	Research Topics
28	Voice Training
17	Stage Models
22	Writing One-Act Plays
70	Characterization
3	Scriptwriting
26	Acting
22	Lighting
10	History of Drama
30	Directing
25	Costume Design
17	Costume Design
22	Prop Design
	Memory work and oral interpretation
5	of drama
10	Reading, Study and Criticism of Plays

9. No fee for instruction or books and stationery

112	Undergraduate
27	Graduate
122	Related one year and temporary



9. State briefly any original methods you have discovered in conducting rehearsals.

Some worth quoting are:

"Insist upon promptness and attendance from the beginning. Motivate work so as to assure element of competition. See that student is interested in his part, and if student is not, make it clear that there are a half dozen to take his part, if he fails. Use student prompter from the beginning to hold book and mark all changes, and thus let the director be free to watch groupings and direct from the auditorium. Block out all action and business, use props from the start, and spend at least three rehearsals in a careful study and interpretation of the play. Urge students to do their own interpreting. Have special scene rehearsals with only important characters present. At all rehearsals characters not on stage 'shoot cues at one another and study their roles'. With double casts have one on stage rehearsing, and the other off stage checking memory work, and interpreting the cast in action".

Some individual suggestions were:

"It all seems a matter of discipline and respect for the director. He should be a specially trained speech teacher".





"I work out action first, use book for three rehearsals but no more. Then practice for smoothness and tempo".

"Rehearse weak spots in special rehearsals. When students are stiff, have them play scene in pantomime, then use voice and body. Dismiss rehearsals early when good work is done".

"Before the play, I write a contract which must be signed by the cast, and each is held to its requirements with dismissal from the cast as a punishment. It brings results".

"Placing the boys on one side and the girls on the other to keep them from practising 'Romeo and Juliet' when offstage".

10. State some original device or scheme you employ in facilitating learning of lines.

Most directors agreed that to work out action and interpretation in the first rehearsals, led to an understanding of the character and plot of the play, thus facilitating learning of lines. Learning lines aloud and in action was a big help. Set a definite time when no books are to be used, and urge students to learn lines. Have understudies ready to take parts.





Other pertinent suggestions were:

"Drill on picking cues fast; inexperienced do not realize cues are a problem".

"Give the psychological principle of economy and learning by the whole method".

"Suggest that players get together outside of rehearsals and learn parts".

"All memory work is to be completed by end of second week; short roles by end of the first".

"Get action immediately; stir emotional response to lines".

"Have a 'visitors' night' for first two acts, about two weeks after first rehearsal. All lines must be learned and some acting done, or part is forfeited to the understudy".

"In conclusion it is advisable to state that many of the directors who replied to the questionnaire requested that they be informed as to the final results. This can only indicate a state of doubt in many directors as to the ultimate value of the method used in teaching dramatics and an urgent desire to know what 'others' are doing".

Other pertinent questions were:

"Will an electric test be administered to

not realize that are a problem."

"Give the psychological principle of memory and

learning by the whole method."

"Suggest that players get together outside of the

team and learn more."

"All memory work is to be completed by end of

second week; about 10:00 by end of the first."

"Get action immediately with emotional responses

to films."

"Have a 'vitalized' night for first two weeks

about two weeks after first rehearsal. All films

and as far as possible and now acting done, or will be

rehearsed in the rehearsal."

"The rehearsal is to be given to state that

any of the directors who replied to the question-

naire requested that they be informed as to the time

rehearsal. This can only indicate a state of doubt in

many directors as to the nature value of the rehearsal

used in teaching dramatics and an urgent desire to

know what 'rehearsal' are doing."



D.

Tragedies or Comedies?

Type	Number of Productions	Per Cent of total
Comedy	1947	54
Drama	749	21
Farce	248	7
Tragedy	220	6
Fantasy	179	5
Melodrama	82	2
Miscellaneous	194	5
Total	<u>3619</u>	<u>100</u>

Distribution by type of play of 3,619 productions  
listed in the billboard of The Drama Magazine from  
October, 1925 through May, 1929.

Production of Publications

Type	Number of Publications	Per Cent of Total
Books	125	25
Periodicals	75	15
Tracts	100	20
Maps	50	10
Photographs	10	2
Manuscripts	5	1
Miscellaneous	10	2
Total	375	75

Distribution by type of publication  
listed in the appendix of the report for  
October, 1935 through May, 1936.



E.

VI. Suggestions for Plays  
Suitable for High Schools

- |                                     |                                       |
|-------------------------------------|---------------------------------------|
| 1. The American Citizen             | Ryley                                 |
| 2. The Burglar                      | Cameron                               |
| 3. David Garrick                    | Robertson                             |
| 4. The Rivals                       | Sheridan                              |
| 5. She Stoops to Conquer            | Goldsmith                             |
| 6. Lend Me Five Shillings           | Morton                                |
| 7. High C                           | Rosenfel                              |
| 8. Ici on parle Français            | Williams                              |
| 9. Two Strings to her Bow           | Harrison                              |
| 10. Mistress Penelope               | Marble                                |
| 11. The Blind Girl of Castel Cuille | Longfellow                            |
| 12. The Land of Hearts' Desire      | Yeats                                 |
| 13. The Violin Maker of Cremona     | Coppee                                |
| 14. Mrs. Compton's Manager          | Osgood                                |
| 15. Nephew or Uncle                 | Abbott                                |
| 16. Walker, London                  | Barrie                                |
| 17. The Butterflies                 | Carleton                              |
| 18. Mice and Man                    | Ryley                                 |
| 19. The Cricket                     | Waldamer                              |
| 20. Little Emily                    | David Copperfield                     |
| 21. America Passes By               | Kenneth Andrew<br>Baker & Co., Boston |

VI. Contributions for 1914

Contributions for 1914

1. The American People	2. The American People
3. The American People	4. The American People
5. The American People	6. The American People
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99. The American People	100. The American People



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|-----|---------------------------------------|---|
| 22. | A Christmas Tale                      | Maurice Baucher<br>Samuel French, 28-30 W. 38st., N. Y. |
| 23. | The Dear Departed (comedy)            | Stanley Houghton French                                 |
| 24. | The Edict                             | Jane Kuhn   |
| 25. | Festival of Pomona                    | Constance D'Arcy<br>Mackay--Henry Holt & Co., N. Y.     |
| 26. | Florist Shop                          | Winifred Hawkbridge                                     |
| 27. | Fourteen                              | Alice Gerstenberg                                       |
| 28. | Glory of the Morning                  | W. Ellery Leonard                                       |
| 29. | Golden Doom                           |   |
| 30. | The Hour Glass                        | W. B. Yeats   |
| 31. | The Interior                          | Maurice Maeterlinck                                     |
| 32. | Joint Owners in Spain                 | Alice Browne  |
| 33. | Little King                           | Witter Bynner   |
| 34. | Lima Beans                            | Alfred Kreymbourg                                       |
| 35. | Lost Silk Hat                         | Lord Dunsany  |
| 36. | Maker of Dreams                       | Aliphant Brown  |
| 37. | Medicine Show                         | Stewart Walker  |
| 38. | Oh! Pampinea                          | Warner G. Rice  |
| 39. | Overtones                             | Alice Gerstenberg                                       |
| 40. | Pot of Broth                          | W. B. Yeats   |
| 41. | Rising of the Moon - Lady Gregory and | Charles Hellem  |
| 42. | Seven Gifts                           | Stewart Walker  |
| 43. | Six Who Pass While the Lentils Boil   | Stewart Walker  |

72.	The Christmas Eve	Marjorie Pennington
73.	The New Year's Eve	Marjorie Pennington
74.	The New Year's Eve	Marjorie Pennington
75.	The New Year's Eve	Marjorie Pennington
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98.	The New Year's Eve	Marjorie Pennington
99.	The New Year's Eve	Marjorie Pennington
100.	The New Year's Eve	Marjorie Pennington



44.	Teeth of the Gift Horse	Margaret Cameron
45.	Three Kisses	Margaret Scott
46.	Three Pills in a Bottle	Rachell Field
47.	Trifles Portmanteau Plays-Stewart Kidd & Co., Cincin.	Susan Glaspel
48.	Trumpet	Stewart Walker
49.	Back of the Yards	Kenneth Sawyer
50.	Bishops' Candlesticks from Les Miserables	Norman McKinnell
51.	Close the Book	Susan Glaspel
52.	Cooks and Cardinals	Norman C. Lindan
53.	Deacon's Hat	Jeanette Works
54.	A Dollar	David Pinski
55.	Duty	Seumas O'Brien
56.	Enter the Hero	Theresa Helbourn
57.	Ephraim and the Winged Bear	Kenneth Sawyer
58.	Eyes to the Blind	T. B. Rogers
59.	A Fan and Two Candlesticks	Mary MacMillan
60.	The Fifth Commandment	Stanley Houghton
61.	The Forfeit	B. Rogers
62.	Lonesomelike	Harold Brighthouse
63.	Man Can Do Only His Best	Kenneth Sawyer
64.	Miss Civilization	Richard Harding Davis
65.	The Old Lady Shows Her Medals	J. M. Barrie
66.	Neighbors	Zona Gale

44.	Teeth of the Wild Boar	Wild Boar
45.	Three Kites	Three Kites
46.	Three Pigeons in a Bottle	Three Pigeons in a Bottle
47.	Trilobes	Trilobes
48.	Trilobites from the Silurian	Trilobites from the Silurian
49.	Trilobites	Trilobites
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67.	The Noble Lord	Percival Wilde
68.	Postal Orders	Roland Pertwee
69.	Sham	Frank G. Tompkins
70.	Thursday Evening	Christopher Morley
71.	The Turtle Dove	Margaret Oliver
72.	The Wedding	Anton Tckekhoff
73.	The Workhouse Ward	Lady Gregory
74.	Adventures of Lady Ursula	Anthony Hope
75.	Contrary Mary	Edith Ellis
76.	The Fortune Hunter	Winchell Smith
77.	The Importance of Being Ernest	Oscar Wilde
78.	The Lady of the Weeping Willow Tree	Stuart Walker
79.	Lafayette	Alice Johnstone Walker
80.	Little Women	Marian De Forest
81.	Master Skylark	Ed. White Burrill
82.	Monsieur Beaucaire	Ethel Hale Freeman
83.	Officer 666	Augustus MacHugh
84.	Pomander Walk	Louis N. Parker
85.	Quinney's Horace Annesley	Vachell
86.	\$1200 a Year	Edna Ferber
87.	Washington, The Man Who Made Us	Percy Mackaye
88.	White Headed Boy	Lennox Robinson
89.	The Women's Town	Quintero Bros.
90.	The Little Princess	Frances Hodgson Burnett
91.	Her Husband's Wife	A. E. Thomas

47.	The Noble Lord	James A. Thompson
48.	St. Paul's	James A. Thompson
49.	St. Paul's	James A. Thompson
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99.	St. Paul's	James A. Thompson
100.	St. Paul's	James A. Thompson



92.	Punella Barker and Housman	Mary Rose Barrie
93.	Tragedy of Man	Mansfield
94.	The Man of the Box	Harold MacGrath
95.	What Every Woman Knows	Barrie
96.	The Goose Hangs High	Lewis Beach
97.	Within the Law	Bayard Veiller
98.	So This Is London	Arthur Goodrich
99.	Quality Street	Barrie
100.	Noah's Flood	
101.	Sacrifice of Isaac	
102.	Everyman	
103.	Everywoman	
104.	The Servant in the House	
105.	Tales of the Mermaid Tavern	
106.	The Rivals	
107.	The Good Natured Man	
108.	Caste	
109.	On Close Drama	
110.	One Comedy of Pinero	
111.	The Silver King	
112.	Arms and the Man	
113.	Caesar and Cleopatra	
114.	John Bull's Other Island	
115.	The Doctor's Dilemma	
116.	Strife	

91.	Charles Dexter and Hannah	My good friends
92.	Crabapple of the	Memorials
93.	The Sun of the Sea	Charles Dexter
94.	That Every Thing Knows	Charles
95.	The Good People	Charles
96.	Within the Sea	Charles
97.	As This is London	Charles
98.	Charles Street	Charles
99.	Charles's House	
100.	Charles's House	
101.	Charles's House	
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116.	Charles's House	



117. Justice
118. The Tragedy of Nan
119. The Narrowing of Ann Leete
120. The Shadow of the Glen
121. Riders to the Sea
122. The Birthright
123. The Truth
124. The Witching Hour
125. The Scarecrow
126. Milestones
127. The Piper
128. The Blue Bird
129. Justice of the Silver Box
130. Broadway Philip Dunning and  
George Abbott
131. The Royal Family George S. Kaufman and  
Edna Ferber
132. The Baby Cyclone George M. Cohan
133. The Big Pond George Middleton and  
A. E. Thomas
134. The Skyrocket Mark Reed
135. The Nut Farm George G. Brownell
136. Skidding Aurania Rouverol
137. The Love Expert John Kirkpatrick
138. The Alarm Clock Avery Hopwood
139. Interference Roland Pertwee and  
Harold Dearden

117.	The Tragedy of Hamlet	117.	The Tragedy of Hamlet
118.	The Tragedy of Hamlet	118.	The Tragedy of Hamlet
119.	The Tragedy of Hamlet	119.	The Tragedy of Hamlet
120.	The Tragedy of Hamlet	120.	The Tragedy of Hamlet
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| 140. | The Black Flamingo  | Sam Janney                                 |
| 141. | The Vagabond King, founded upon<br>Justin Huntly McCarthy's romance |  |
| 142. | It Never Rains  | Aurania Rouverol                           |
| 143. | The Donovan Affair  | Owen Davis                                 |
| 144. | The Jade God  | William Edwin Barry                        |
| 145. | The Course of True Love   | Paul                                       |
| 146. | Tommy   | Howard Lindsay and<br>Bert Robinson        |
| 147. | That Ferguson Family  | Howard Chenery                             |
| 148. | Poppa   | Bella and Samuel Spewack                   |
| 149. | The Nightcap  | Guy Bolton and Max Marcia                  |
| 150. | Thunder in the Air  | Robbins Miller                             |
| 151. | The Wasp's Nest   | Adelaide Matthews<br>and Martha Stanley    |
| 152. | Exceeding Small   | Caroline Francke                           |
| 153. | Broken Dishes   | Martin Flavin                              |
| 154. | The Command Performance   | C. Stafford Dickens                        |
| 155. | The Grey Fox  | Lemist Esler                               |
| 156. | Young Woodley   | John Van Druten                            |
| 157. | Innocent Anne   | Martha M. Stanley and<br>Adelaide Matthews |
| 158. | The 19th Hole   | Frank Craven                               |
| 159. | R. U. R.  | Karel Capek                                |
| 160. | Roadside  | Lynn Riggs                                 |
| 161. | Jerry   | Catherine Chisholm Cushing                 |
| 162. | Coquette  | George Abbott and<br>Ann Preston Bridges   |

100.	The Black Mountain	John Galsworthy
101.	The Vindictive King, Faintly seen	John Galsworthy
102.	It never rains	John Galsworthy
103.	The Unknown Artist	John Galsworthy
104.	The Lake and	John Galsworthy
105.	The Court of Love	John Galsworthy
106.	Love	John Galsworthy
107.	The Unknown Artist	John Galsworthy
108.	The Unknown Artist	John Galsworthy
109.	The Unknown Artist	John Galsworthy
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150.	The Unknown Artist	John Galsworthy



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| 163. | The Whispering Gallery   | Percy Robinson and<br>Terence de Marney   |
| 164. | This Thing Called Love   | Edwin Burke                               |
| 165. | Holiday                  | Philip Barry                              |
| 166. | The Second Man           | S. N. Behrman                             |
| 167. | The Purple Mask          | Matheson Lang                             |
| 168. | Just Married             | Adelaide Matthews and<br>Anne Nichols     |
| 169. | Cock Robin               | Philip Barry and Elmer Rice               |
| 170. | Hotel Universe           | Philip Barry                              |
| 171. | Miss Nelly of N' Orleans | Lawrence Eyre                             |
| 172. | Shavings                 | Pauline Phelps and<br>Marion Short        |
| 173. | The Perfect Alibi        | A. A. Milne                               |
| 174. | Jonesy                   | Anne Morrison and<br>John Peter Toohey    |
| 175. | Out of the Night         | Harold Hutchinson and<br>Margery Williams |
| 176. | The Last of Mrs. Cheyney | Frederick Lonsdale                        |
| 177. | The Silver Cord          | Sidney Howard                             |
| 178. | Daddies                  | John L. Hobbie                            |
| 179. | The Road to Rome         | Robert Emmett Sherwood                    |
| 180. | The Cat and the Canary   | John Willard                              |

Note: "A Guide To Longer Plays" consists of a list of fifteen hundred plays compiled by Frank Shay, published by D. Appleton & Company.

145.	The Unlabeled Gallery	John G. Johnson and Lillian G. Johnson
146.	This Thing Called Love	John G. Johnson
147.	Whisper	Lillian G. Johnson
148.	The Second Son	John G. Johnson
149.	The Purple Book	John G. Johnson
150.	That Girl	John G. Johnson and Lillian G. Johnson
151.	Good Robin	John G. Johnson and Lillian G. Johnson
152.	Hotel Vesper	John G. Johnson
153.	How Billy of 11' Grows	John G. Johnson
154.	Swamp	John G. Johnson and Lillian G. Johnson
155.	The Forest of 11'	John G. Johnson
156.	Johnny	John G. Johnson and Lillian G. Johnson
157.	Out of the Night	John G. Johnson and Lillian G. Johnson
158.	The Last of Mrs. Bessie	John G. Johnson and Lillian G. Johnson
159.	The River God	John G. Johnson
160.	Little	John G. Johnson
161.	The Road to Rome	John G. Johnson and Lillian G. Johnson
162.	The Cat and the Canary	John G. Johnson

Notes: "A Guide to Better Reading" consists of a  
list of fifteen hundred plays compiled by Frank Hall.  
Published by M. Appleton & Company.



F.

Plays Listed Over Ten Times

in the Billboard of The Drama Magazine from October,  
1925 through May, 1929.

<u>Title</u>	<u>Author</u>	<u>Times Listed</u>
Sun-Up	Lula Vollmer	51
Valiant, The	Holworthy Halland Robert M. Middlemass	42
Outward Bound	Sutton Vane	42
Goose Hangs High, The	Lewis Beach	32
Captain Applejack	Walter Hackett	31
Torch Bearers, The	George Kelly	29
Youngest, The	Philip Barry	29
Dulcy	George S. Kaufman MarcConnelly	26
Patsy, The	Barry Connors	24
You and I	Philip Barry	22
Mr. Pim Passes By	A. A. Milne	20
Dover Road, The	A. A. Milne	19
Candida	George Bernard Shaw	18
Aren't We All?	Frederick Lonsdale	17
He Who Gets Slapped	Leonid N. Andrew	17
Craig's Wife	George Kelly	17
Queen's Husband, The	Robert E. Sherwood	16

WEEKLY INDEX FOR THE YEAR

in the following of the items appearing from October  
1922 through May, 1923.

<u>Index</u>	<u>Author</u>	<u>Title</u>
61	John Volmer	Don't
42	Holbert H. Johnson Robert W. Johnson	Volmer, The
45	John Volmer	Between South
32	John Volmer	John Volmer, The
31	John Volmer	John Volmer, The
27	John Volmer	John Volmer, The
26	John Volmer	John Volmer, The
25	John Volmer	John Volmer, The
24	John Volmer	John Volmer, The
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Trysting Place, The	Booth Tarkington	16
Twelfth Night	William Shakespeare	16
Importance of Being Earnest	Oscar Wilde	16
Icebound	Owen Davis	16
Children of the Moon	Martin Flavin	16
Romancers, The	Edmond Rostand	15
First Year, The	Frank Craven	15
Dear Brutus	James M. Barrie	15
Arms and the Man	George Bernard Shaw	15
Man in the Bowler Hat, The	A. A. Milne	14
Show-Off, The	George Kelly	14
Hay Fever	Noel P. Coward	14
Enemy, The	Channing Pollock	14
Swan, The	Ferenc Molnar	13
Romantic Age, The	A. A. Milne	13
Merton of the Movies	George S. Kaufman Marc Connelly	13
Mary The Third	Rachel Crothers	13
In the Next Room	Eleanor Robson Harriet Ford	13
Adam and Eva	Guy R. Bolton George Middleton	13
Seven Keys to Baldpate	George M. Cohan	12
Suppressed Desires	Susan Glaspel	12
Three Live Ghosts	Frederic S. Isham Max Marcin	12





Whole Town's Talking, The	John Emerson Anita Loos	12
Kempy	J. C. and Elliott Nugent	12
Florist Shop, The	Winifred Hawkbridge	12
Flattering Word, The	George Kelly	12
Doll's House, A	Henrick Ibsen	12
Minick	George S. Kaufman Edna Ferber	12
Three Wise Fools	Austin Strong	11
Romantic Young Lady, The	G. Martinez Sierra	11
Rivals, The	Richard B. Sheridan	11
John Ferguson	St. John Ervine	11
Jazz and Minuet	Ruth Giorloff	11

List taken from "The Work of the Little Theatres"  
Clarence Arthur Perry--Russell Sage Foundation.





G.

VII. Publishers

that will supply Lists of Plays and Catalogues

1. Agency for Unpublished Plays  
41 Concord Avenue, Cambridge, Mass.
2. American Play Co., 33 W. 42 St., New York City
3. List of dramatic material for use by Y. W. C. A.  
prepared by committee of Pageantry of the Drama  
War Work Council for the National Board  
600 Lexington Ave., New York City
4. Brentano Publishers  
727 Fifth Ave., New York City
5. Dramatic Index  
F. W. Faxon, Boston, Mass.
6. Dramatic League Book Shop  
300 Riggs Building, Washington, D. C.
7. Dramatic Publishing Co., Pontiac Building  
542 S. Dearborn St., Chicago, Illinois
8. Edgar S. Werner, Publisher  
43 E. 19th St., New York, New York
9. Eldridge Entertainment Co., Franklin, Ohio
10. John W. Luce Co.  
212 Sumner St., Boston, Mass.
11. Pennsylvania Publishing Co.  
923 Arch St., Philadelphia, Pennsylvania
12. Runsey Play Co.  
West 46th St., New York City
13. Samuel French Publishers  
28-30 West 38th St., New York City





14. Sanger & Jordan  
Times Square, New York City
15. Scribners' Sons  
597 Fifth Avenue, New York City
16. Some of the Best Dramas  
H. W. Wilson & Co., Times Square, New York
17. Stage Guild  
1527 Railway Exchange Building  
Chicago, Illinois
18. "Dramatized Classics"  
Scott Foresman, 623 Wabash Avenue  
Chicago, Illinois
19. Stewart Kidd & Co.  
Cincinnati, Ohio
20. "Theatre Arts Magazine" \$2.00  
7 East 42nd Street, New York City
21. Walter H. Baker  
5 Hamilton Place, Boston, Mass.
22. Washington Square Book Shop  
17 West 8th St., New York City

14. Sargent & Lundy  
Times Square, New York City
15. Bathurst, John  
307 Fifth Avenue, New York City
16. Bank of the South  
E. 42nd Street, New York City
17. Chase Bank  
1234 Broadway, New York City
18. "Commercial Bank"  
300 Broadway, New York City
19. Security Life & Co.  
Cincinnati, Ohio
20. "Theater Arts Building"  
1234 Broadway, New York City
21. Walter E. Baker  
5 Madison Avenue, New York City
22. Washington Square  
1234 Broadway, New York City



## H.

### Costume and Property Suggestions

The proper costuming of a play is of importance, for much of the effect to be produced is due to the color and design of the costumes. However, it is not necessary to represent every detail accurately. It is sufficient to have a general type of dress represented. One should not confuse the costumes of two countries or periods. A character should not appear on the stage wearing a ninth century Oriental gown and a nineteenth century European hat. Attention should be given to the fit, length, and condition of costumes. Wrinkles and stains show plainly by artificial light and should not be in evidence unless desired, nor should robbers, travelers or workmen appear in new costumes, but in clothes which show signs of wear. In every scene there should be some dull shades to offset the bright colors of the costumes.

Inexpensive materials are just as effective in most cases and the substitution can hardly be noticed under artificial light. Cheese cloth or cotton crepe may be used for soft, clinging gowns such as Grecian costumes; cambric and silicia for satin; silkolene for fancy figured silks; flannel for heavy cloth; burlap

# Business and Property Legislation

The present condition of a thing is of importance, for much of the effort to be bestowed is due to the color and location of the customer. However, it is not necessary to represent every detail accurately. It is sufficient to have a general type of color scheme. The artist has chosen the colors of the composition at random. A character should not appear on the stage wearing a stark white, brilliant green and a minimalist country European dress. Attention should be given to the fit, length, and color of the dress. Wholesome and simple dress fitting by artificial light and should not be an evidence of dress design, but should represent, travelers or workers appear in the outdoors, and is dressed about the same as men. In every scene there should be some well chosen to attract the right colors of the costumes.

Investigative materials are best as effective in your scene and the composition can easily be noticed under artificial light. Colors close or better ways may be used for more, allowing yards such as broken costumes, fabrics and dyes for action; allusions for heavy, light colors; fabrics for heavy work; colors



for stiff materials; chintz for eighteenth century dresses; net for lace. Borders and decorations may be done with stencils or wood-blocks, stencils being used for heavier material and wood-blocks for soft. Armor is easily represented by having a burlap foundation painted with aluminum powder mixed with glue. Ermine for royalty is made of cotton batting with black cotton basted on it.

High-heeled or modern shoes should be worn only in modern plays. In earlier times sandals were worn. The arrangement of the hair is also important. It should be dressed according to the costume. An Indian girl wears her hair in two braids, a Grecian maiden has hers bound in a chaplet, but the fairy's is loose and flowing. Bows of ribbons should not be used even on children, save in modern scenes. Above all things, the parts of the costumes, the arrangement of the hair, the head-dress and footwear must be of the same country or period.

Great care should be exercised in the selection of the properties for any given performance, especially if it be a historical play. Modern inventions must not be used in ancient scenes. Fountain pens are of recent date. For plays of early days quill pens and sand are more accurate and help create the desired effect.





Many of the properties can be made by the young people. Swords, spears and shields can be made of wood and painted with silver or aluminum paint. Buckles and parts of armor can be cut from cardboard and covered with tinsel paper. Much time, labor and money can be saved by providing a safe receptacle for used properties.

#### Actors:

Plays with large casts are usually debarred for two reasons: first, it is difficult for the audience to keep the characters clearly in mind and distinct from one another; second, it is difficult to train a large cast of amateurs well.

#### Time:

It is seldom wise to trust the time length as stated on the printed play, for the information is often misleading. In plays a safe guide is to estimate a page a minute for each double-spaced type-written sheet 8 x 11.

#### Action:

A play must be filled with action if it hopes to hold the interest of the audience. The gesture, the facial expression, the start of surprise or the shrinking from fear should precede the spoken words.

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#### Audience:

The play must be one which the audience will like if it is to be a success. The interest must be secured at the very first and it must be held until the end. The selection of the play will be influenced by the type of audience that is to witness it.

A few years ago Boston University packed one of the local theatres every night for a week with a presentation of Planter's "The Captives". The play was also given in Latin. In spite of the success, it is not difficult to see that such a play under ordinary circumstances would not appeal to a popular audience. The audiences that witnessed "The Captives" were made up largely of students, faculty and alumni.

To please the average audience the play must deal with familiar scenes and themes; home, family and society. Tragedy and comedy go hand in hand in life and they need not be dissociated in a dramatic production.

#### Length of Play:

The one-act play is popular in high schools as it is shorter in duration and does not place so great a tax upon the physical and emotional energy of the actors. One-act plays usually call for a small cast, so that choice of persons is possible and the problems

The first thing to be done is to make the audience well aware of the fact that the play is not a mere entertainment, but a serious study of human life. The interest must be aroused in the very first act, and it must be held until the end. The selection of the play will be determined by the type of audience that is to witness it.

A few years ago, the United States National Academy of Arts and Letters, in its report on the drama, stated that the drama is a form of literature which is not only a reflection of the life of the nation, but also a reflection of the life of the individual. It is a form of literature which is not only a reflection of the life of the nation, but also a reflection of the life of the individual. It is a form of literature which is not only a reflection of the life of the nation, but also a reflection of the life of the individual. It is a form of literature which is not only a reflection of the life of the nation, but also a reflection of the life of the individual.

In the drama, the characters are not only individuals, but also representatives of the nation. They are not only individuals, but also representatives of the nation. They are not only individuals, but also representatives of the nation. They are not only individuals, but also representatives of the nation. They are not only individuals, but also representatives of the nation.

### Points of View

The one-point view is the most common. It is the view of the world from the point of view of a single individual. It is the view of the world from the point of view of a single individual. It is the view of the world from the point of view of a single individual. It is the view of the world from the point of view of a single individual. It is the view of the world from the point of view of a single individual.



of rehearsals simplified. The longer play should be used for any public performance such as the yearly senior play.

#### Rehearsals:

When assignments have been made, the entire dramatization should be read by the cast each taking his own part. This will afford an opportunity for suggestions as to correct pronunciation, impersonation and inflection. All questions, suggestions or criticisms should be frankly discussed. The first rehearsal should be planned for an early date. At first, the members of the cast should be allowed to interpret the parts as they wish. If the director feels that any one has not fully interpreted his part she should attempt to so reveal the character that any changes suggested will seem natural. By this means the youth is helped to develop a character and is not simply acting a part mapped out by another.

At the second rehearsal additional characterization may be sketched in and possible grouping suggested. By the third rehearsal all parts should be letter perfect. Any failure in memory must be supplied by the prompter. No printed pages should be allowed on the stage for perfect memory work must be reached sooner or later and if it is understood at the beginning that the play is to be memorized before the third

of technical assistance. The London office should be  
sent for any further information about the project  
before then.

Reference:

When such matters have been made, the entire group  
attention should be paid by the next week ending the  
week. This will allow an opportunity for the  
questions as to current presentation, information  
and reflection. All questions, suggestions or other  
items should be made, discussed. The first reference  
should be placed for an early date. At this time,  
members of the group should be allowed to discuss the  
points as they wish. If the discussion leads to any  
and not only the general idea but also the specific  
to reveal the character that are changes suggested  
will need to be made. By this means the group is helped  
to develop a character that is not simply a copy of  
others but is original.

As the group develops individual characteristics  
this may be expected in the possible grouping of  
groups. If the third reference all points should be  
further perfect. Any failure in group work should be  
by the group. The printed pages should be allowed  
on the page for perfect group work must be reached  
sooner or later and it is understood at the beginning  
that the plan is to be completed before the end



rehearsal matters will be simplified and a more perfect production guaranteed.

The dress rehearsal must be on the stage where the formal production is to be given and at the same hour if artificial lighting is to be used. At every rehearsal properties or their substitutes must be used to prevent awkwardness later. At the dress rehearsal the players should be in complete costume and full make-up. The entire play should be gone through without interruption as if it were being presented to an audience.

In the producing of plays it should be remembered that the spirit of the performance must be conveyed through three avenues: sound, which includes the spoken word and vocal grouping, gesture and all the necessary action; color, found in lighting, setting and costumes. The character of the production will determine how the three elements shall be used.

Scenery ready for use may be purchased by those having the funds, but it is quite possible and far more desirable to have the scenery made by the young people, and not necessarily by the participants in the play. An opportunity is thereby afforded to make use of more people and of the services of some who could not be used otherwise in the production. A youth, too self-conscious to take part in the play, may be able to





paint a scene or make a screen, and thus be made to feel that he has a part in the production.

point a person at work a certain and then to show to  
that that he has a part in the production.



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